

Glicenstein, Enrico

DRAVER 1919

A. + S. + S. - G


N1 2009 085 02349

Artists of Abraham Lincoln portraits

Enrico Glicenstein

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



Digitized by the Internet Archive
in 2012 with funding from
State of Indiana through the Indiana State Library

<http://archive.org/details/artistsofagline>

GLICENSTEIN, ENRICO

TELEPHONE
SUPERIOR 3143



TELEGRAMS
DANACHEM, CHICAGO

NACHEMSOHN OF LONDON
INC.
MAGASIN D'ANTIQUITÉS
910 NORTH MICHIGAN BOULEVARD

COPENHAGEN

TORDENSKJOLDSGADE 1.

LONDON

13, OLD BOND STREET, W.1.

STOCKHOLM

A/B. SKANDINAVISKA KONST
& ANTIQUITETSHANDEL.
ARSENALSGATAN 10, A & B.

CHICAGO

December 19,
1929

Miss Mary Ann Dicke,
808 Washington Street,
Evanston, Illinois

Dear Miss Dicke:

I received your letter of the
17th and wish to inform you that the price of
the dry point etching of Lincoln by Enrico Gli-
censtein is \$500.00.

The price I will make to you,
as a dealer, is \$400.00.

Enclosed is a catalogue of the
exhibition which I am now giving and I trust I
may have the pleasure of your visit to view these
etchings in the near future.

Very sincerely,

David B. Nachemsohn

GLICENSTEIN, ENRICO

EXHIBITION
OF
DRY POINT ETCHINGS
BY
ENRICO GLICENSTEIN
OF ROME

DECEMBER 10TH - DECEMBER 24TH



(Self Portrait)

NACHEMSOHN OF LONDON
INC.

ANTIQUES AND WORKS OF ART

910 NORTH MICHIGAN BOULEVARD, CHICAGO

1929

Enrico Glicenstein

THE works of Enrico Glicenstein, both in sculpture and the graphic arts, are so well known in Europe that they have become a password, as it were, a name at the tip of one's tongue, of a known and recognized artist. In America he is less well known by the general public, but nevertheless accepted among artistic circles as a sculptor of no mean repute.

Immediately, even before one has made any sort of analysis of the prints, one is struck by the feeling of sturdy energy and directness with which he expresses himself. As he would chisel stone, or hew wood, or mould clay into bold masses, so he attacks with the dry point needle the bare copper of the plate, with daring splashes out of which emerge subtle contours or rough-hewn blocked-out form. At times these are stormy with a restless massiveness suggestive of Michelangelo—at times grotesque or fantastic, or even graceful and languid—or then, again, unexpected, amazing, strange or sudden, however you might wish to term it. The reason for this perversity or paradox is not a lack of unity or individual style, but the spirit of very direct kinship with the creative wellspring which, through an overwhelming spontaneous urge, forces the vision or mood—whatever it might be—to be expressed as soon, as immediately and as directly as possible. The result is that the keen first impression loses none of its freshness in the process of being created. The hand does the will of the vision; fortunately it is not allowed to lag or hesitate—otherwise we might have felt that out of these daring strokes would come chaos instead of crystallized clarity.

Enrico Glicenstein has grown and lived with his art, using directly the means which he had at hand. As a boy in Poland, the son of a poor and lowly tomb-stone carver, he moulded forms first out of wax, then from pieces of wood from the forest, attaining, finally, notoriety enough to be sent to Munich and Berlin to study. He was twice awarded the Prix de Rome by the Academy in Berlin. It was in Rome that he eventually settled to live for more than thirty years—with occasional visits to England. It is in the Galleries of Italy, particularly the Barberini, Rome and the Ambrosiana, Milan and the Civic Museum, Genoa, that we find his works as a part of the permanent collection. It should be pointed out, also, that the British Museum is in possession of several of his works.

ETHEL HAHN,
Department of Art,
University of Chicago

1. Musicians	\$100.	21. A Girl with Turban	\$100.
2. Angel	75.	22. Night	150.
3. Composition Horses	75.	23. Jeremiah	150.
4. The Blind and the Lame	150.	24. Sleeping Girl	125.
5. Christ before Pilatus	100.	25. David and Jonathan	125.
6. Pax	150.	26. Three Wise Men of the Orient	200.
7. St. Francis	300.	27. Vision	200.
8. Beethoven	500.	28. Ballet	150.
9. Beatrice	300.	29. Serenata	200.
10. Crucifixion	750.	30. Zangwill	75.
11. Selfportrait	200.	31. Heavenly Dream	200.
12. Pointing at the Star	200.	32. Messenger	175.
13. Accusato	100.	33. Warrior	225.
14. Portrait	150.	34. In the Tzar's Prison	200.
15. Adam and Eve	200.	35. Paradise	300.
16. Portrait. Mother	150.	36. Finding of Moses	300.
17. Portrait	75.	37. Head of a Man	150.
18. Florentine Girl	150.	38. Orpheus	200.
19. Spring	100.	39. From the Fair	175.
20. Persian Riders	150.	40. Laocoön	150.

41. Girl with Turban	\$150.	60. Anna Bringing Samuel before Eli	\$150.
42. Tiger	60.	61. The Spirit of Samuel Appeared	150.
43. Repose	120.	62. David Playing before Saul	100.
44. Com. Richard E. Byrd	150.	63. Dagon and the Arch	150.
45. Beggar	60.	64. Gilboah	150.
46. Behind the Circus	75.	65. A Dream	150.
47. Portrait of a Girl	150.	66. Mounted Police in Central Park	200.
48. Mother and Child	300.	67. Pilgrims on Their Way to Shilah	150.
49. Hyperion	150.	68. Father Marco	75.
50. Te Deum	250.	69. Hagar and Ismael	125.
51. Easter Parade in Rome	200.	70. Uriel Acosta	175.
52. Composition	60.	71. Philosopher	150.
53. A Donkey	50.	72. Grandparents	125.
54. Unloading Marble	75.	73. Scherzo	75.
55. A Dreaming Poet	100.	74. The Call in the Desert	75.
56. Building the Temple	150.	75. Samuel Dancing with the Prophets	150.
57. David and the Lion	150.	76. Lincoln	500.
58. The Historian	150.		
59. Anna before the Priest	150.		

Under the Patronage of

Hon. Guiseppe Castruccio
Royal Italian Consul General

Hon. A. Szczepanski
*Consul General of the Republic
of Poland*

Robert B. Harshe, Esq.
Director of the Art Institute



Mrs. J. Ogden Armour

Mrs. Walter Head

Mrs. Max Adler

Arthur Heun, Esq.

Mrs. W. F. Blair

Mrs. Charles Netcher

Mrs. G. Castruccio

Clive Runnells, Esq.

Mrs. A. M. Clement

Mrs. E. L. Ryerson, Jr.

R. J. Dunham, Esq.

Mrs. Charles Schweppe

Mrs. Max Epstein

Mrs. A. Szczepanski

Mrs. C. B. Goodspeed

Lorado Taft, Esq.

Alfred E. Hamill, Esq.

Mrs. Leo F. Wormser



***Buys Glicenstein's
"Lincoln" for Hoover***

"Lincoln," an etching by Enrico Glicenstein, has been purchased by Polish Ambassador Filipowicz for presentation to President Hoover, according to a dispatch from Washington, D. C. A print from the same plate had been previously purchased by Mr. and Mrs. Max Adler of Chicago for presentation to the Lincoln museum at Springfield, Ill. Prof. Glicenstein is now on his way to Europe.

CHICAGO ILL POST
TUESDAY, MAY 27, 1930.

NEW SKETCH OF LINCOLN ADDED TO COLLECTION

Unique Picture is Gift of Former Springfield Resident

One of the recent additions to the collection in the Lincoln room of the Illinois State Historical society and one of the most interesting drawings of Lincoln ever made, is to find a permanent place in the Lincoln room in the centennial building.

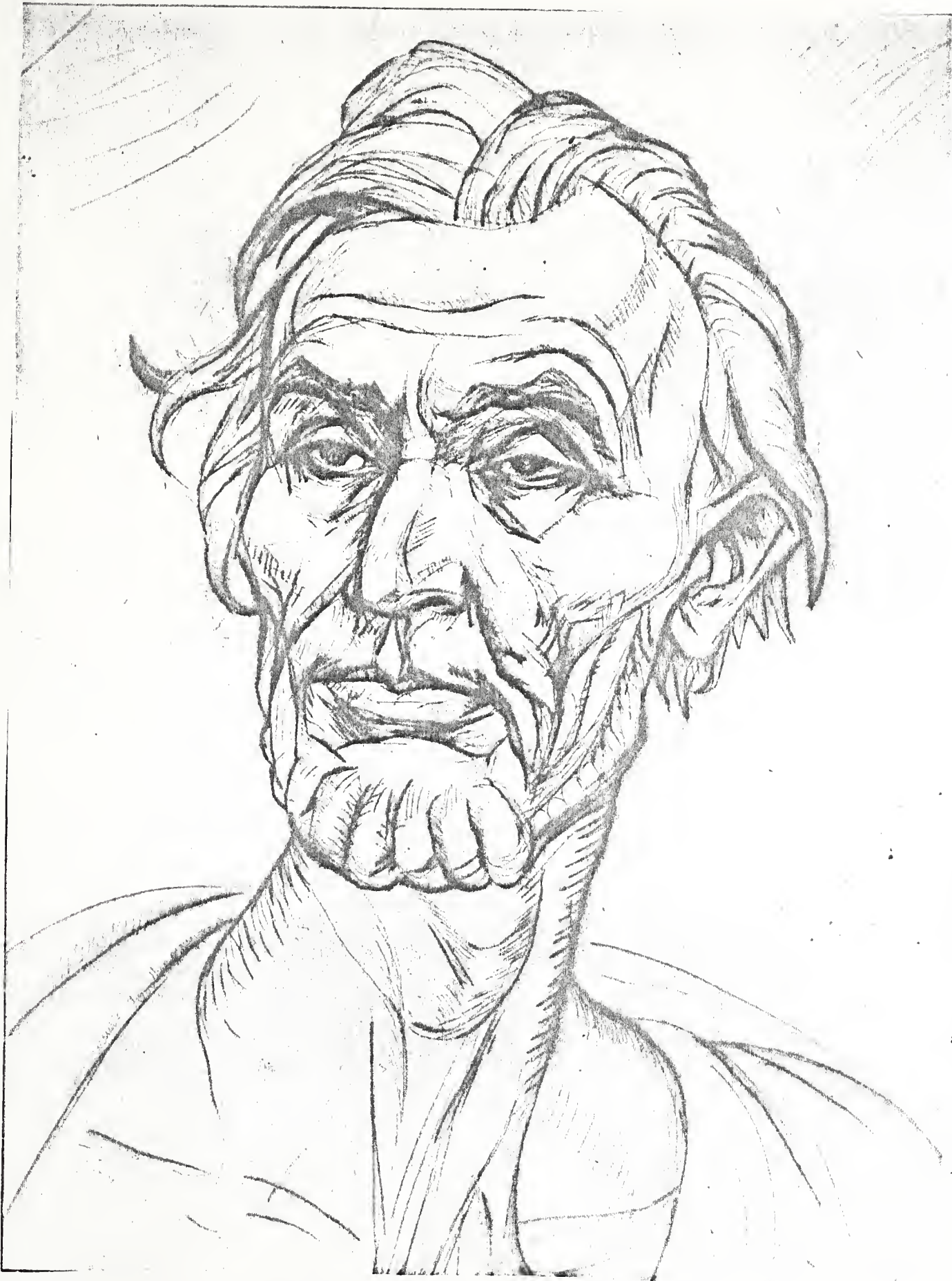
The work of Enrico Glicenstein, it is referred to by Sophie Rosenwald Adler of Chicago, who presented the picture to the association, as "not the usual likeness of Lincoln that we are accustomed to see but the artist, who has lived in Rome many years and who has been in this country for the first time, portrays Lincoln with the feeling and suggestion of the Roman statesman, more than the typical rugged man we knew him to be."

The picture, a black etching on a white background, suggests high winds and indicates thoughts and emotions not before depicted in pictures of the martyred president.

It is the first picture of its kind ever to find a place in this country. The second one was presented to President Hoover by the Polish minister in Washington.

Mrs. Adler is a former resident of this city. She was born at 413 South Eighth street, just opposite the old Lincoln home. In her letter to Miss Georgla Osborne, librarian, she alludes to a childhood "chum," Daisy Oldroyd, whose father had a fine collection of Lincoln relics.

SPRINGFIELD ILL REGIST
SUNDAY, AUGUST 10, 1936



A NEW
CONCEP-
TION OF
ABRAHAM
LINCOLN:
LINCOLN
THE
PROPHET,
an Etching by
Enrico
Glicenstein,
Presented
to President
Hoover by
the Polish
Ambassador in
Washington,
Tytus
Filipowicz, on
Behalf of the
Polish
Government.

"Lincoln"—Glicenstein



Courtesy Nachemsohn of London.

In Glicenstein's exhibition of etchings at Nachemsohn's, 910 North Michigan.

Sculptor Has Own Vision of Lincoln

By C. J. Bulliet.

AN ABRAHAM LINCOLN worthy of immortality among Greek philosophers and Roman emperors is the dream of Enrico Glicenstein, Polish-Italian sculptor, who has been a resident of Chicago for some months, and who is having his first American show of etchings in the gallery of Nachemsohn of London on North Michigan boulevard.

Among the etchings exhibited is a first approximation toward Glicenstein's ideal, which he hopes eventually to do in marble or bronze.

Since he has been in America the sculptor has studied the extant sculptures and portraits of the Emancipator. He is impatient with most of them—especially with the sculptures, holding it little short of desecration to attire a figure whose soul belongs to the ages in ill-fitting coat and trousers needing a trip to the presser. Glicenstein would substitute a simple, flowing garment, like the Greek pallium or the Roman toga, and concentrate on the face and the head of Lincoln.

Nor would he make him realistic, as the American artists do. He would catch the soul of Lincoln, the eternal spirit, and then stylize it, as did the sculptors of old. The etching on display at Nachemsohn's is of interest as indicating the trend of Glicenstein's inspiration—tho, to this reviewer, he has failed to grasp the significance of Lincoln as either man or statesman.

Glicenstein has done much better with St. Francis, who, sooner or later, comes within the ken of all Italian artists, native or adopted. It is the high light of his show. Departing further from "naturalism" than is Glicenstein's wont, this St. Francis has a spirit of saintliness in which there is a blending of the human and the whimsical. Something of the whimsicality of the Italian saint wouldn't sit ill in the conception of the American martyr.

Glicenstein, unlike most sculptors, has a feeling for etching—he etches like an etcher and not like a sculptor. Or, if like a sculptor—then like Flaxman. Like many Jews, Glicenstein has a sensitive understanding of their prophet who perished on the cross. In dealing with the crucifixion, and with certain other biblical subjects, he employs a pseudo-ancient technique that suggests Flaxman.

Glicenstein, however, does not stick to any one style, but displays a remarkable versatility, which somehow suggests, in the unevenness of his pictures, versatility for the sake of remarkableness. Frequently the sentimental appears and becomes oversaccharine. But, if he lets the sentimental run away with his inspiration in "Finding of Moses," he brings it into strong and just restraint in "Portrait, Mother."

He is seldom off in his technique. His sins—if sins be imputed to him—are in his inspiration.

Gl. Constanten, Enrico

DEADDER 1919

Ar. + 1545-3

